

**THE ROLE OF EZIO'S STRUGGLE  
IN ITALIAN REVOLUTION ERA  
IN OLIVER BOWDEN'S ASSASSIN'S CREED RENAISSANCE**

**THESIS**

**BY  
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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA  
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**THESIS**

**Presented to  
Universitas Brawijaya  
in partial fulfillment of the requirements  
for the degree of *Sarjana Sastra***

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## ABSTRACT

BudiAsta, Redy Luhur. 2013. **The Role of Ezio's Struggle in Italian Revolution Era in Oliver Bowden's *Assassin's Creed Renaissance***. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Dr. Sri Herminingrum, M.Hum; Co-supervisor: Fredy Nugroho S, S.S., M.Hum

**Keywords:** *Assassin's Creed Renaissance*, Assassin, Templar, Italian Renaissance, Manifestation of Struggle, Historical Approach

Renaissance is one of the most crucial moments in human civilization history. In this era, the art, science, and technology developed significantly, and people were gaining their freedom to stand between worldly and religion purpose. *Assassin's Creed Renaissance* is a historical-fictional novel which elevated the Italian Renaissance theme and the author, Oliver Bowden, illustrates it by exposing the main character action, Ezio Auditore, in struggling for freedom and justice.

The application of historical approach in this study is to dig out how important the role of Ezio and his allies to influence the revolution of Italy. Furthermore, it used to explore the conflict between Assassin and Templar, and find the comparison between the fictional evidence and the fact in historical record to clarify the analysis.

The result of the study discovers that Oliver Bowden's *Assassin's Creed Renaissance* elaborates the effort of Ezio and his allies as a process to reach a revolution. Various conflicts between Assassin and Templar are clearly described in the novel. Likewise the combination of historical fact and fictional aspect is also successfully described. As the first novel of *Assassin's Creed* franchise, the next researchers who are interested in revolution concept can do a research to another novel, or even the newest one, *Assassin's Creed Forsaken* using the same perspective.



## ABSTRAK

BudiAsta, Redy Luhur. 2013. *The Role of Ezio's Struggle in Italian Revolution Era in Oliver Bowden's Assassin's Creed Renaissance*. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (1) Dr. Sri Herminingrum, M.Hum; (2) Fredy Nugroho S, S.S., M.Hum.

**Kata kunci:** *Assassin's Creed Renaissance*, Pembunuh Bayaran, Ksatria Templar, Renaisans Italia, Manifestasi Perjuangan, Pendekatan Kesejarahan

Renaisans merupakan salah satu momen paling penting dalam sejarah peradaban manusia. Pada masa ini, seni, ilmu pengetahuan, dan teknologi berkembang pesat dan orang-orang memperoleh kebebasan untuk memilih antara kepentingan duniawi dan agama. *Assassin's Creed Renaissance* adalah sebuah novel fiksi sejarah yang mengangkat tema Renaisans dan Oliver Bowden, sang pengarang, menggambarkannya melalui peran karakter utama yaitu Ezio Auditore dalam usahanya meraih kebebasan dan keadilan.

Penerapan pendekatan kesejarahan dalam penelitian ini bertujuan untuk menggali seberapa penting peran Ezio dan sekutunya dalam mempengaruhi revolusi Italia. Selain itu digunakan untuk mengamati perselisihan antara pembunuh bayaran dan ksatria Templar, serta menemukan perbandingan antara bukti fiksi dan fakta dalam catatan sejarah untuk mengklarifikasi analisis.

Hasil penelitian ini mengungkapkan bahwa *Assassin's Creed Renaissance* karya Oliver Bowden menguraikan bahwa perjuangan Ezio dan sekutunya merupakan proses untuk mencapai sebuah revolusi. Berbagai perselisihan antara pembunuh bayaran dan ksatria Templar dijelaskan dengan rinci dalam novel ini. Demikian halnya dengan kombinasi antara fakta sejarah dan aspek fiksi juga digambarkan dengan jelas. Sebagai novel pertama dari seri *Assassin's Creed*, bagi peneliti berikutnya yang tertarik dengan konsep revolusi dapat melakukan penelitian pada novel lain, atau bahkan yang terbaru, *Assassin's Creed Forsaken* dengan sudut pandang yang sama.

## TABLE OF CONTENTS

<b>TITLE PAGE</b> .....	i
<b>DECLARATION OF AUTHORSHIP</b> .....	ii
<b>APPROVAL PAGE (SUPERVISOR)</b> .....	iii
<b>CERTIFICATION PAGE (BOARD OF EXAMINERS)</b> .....	iv
<b>ACKNOWLEDGEMENTS</b> .....	v
<b>ABSTRACT</b> .....	vi
<b>ABSTRAK</b> .....	vii
<b>TABLE OF CONTENTS</b> .....	viii
<b>LIST OF APPENDICES</b> .....	x

### CHAPTER I INTRODUCTION

1.1 Background of the Study .....	1
1.1.1 Society and Novel .....	2
1.1.2 Oliver Bowden and <i>Assassin's Creed Renaissance</i> .....	2
1.1.3 The synopsis of <i>Assassin's Creed Renaissance</i> .....	4
1.2 Problem of the Study .....	5
1.3 Objective of the Study .....	5
1.4 Significance of the Study .....	6

### CHAPTER II REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

2.1 Theoretical Framework .....	7
2.1.1 Historical Approach .....	8
2.1.2 Revolution .....	8
2.1.3 Social Conflict .....	9
2.1.4 Renaissance in Italy .....	9
2.1.5 The Assassins .....	11
2.1.5 The Knights Templar .....	11
2.1.5 Character in Literary Work .....	12
2.2 Previous Studies .....	13
2.3 Research Method .....	13
2.3.1 Deciding the Object of the Study .....	14
2.3.2 Interpreting and Analyzing the Data .....	14

### CHAPTER III FINDINGS AND DISCUSSION

3.1 Historical Aspects in <i>Assassin's Creed Renaissance</i> .....	17
3.2 The Struggles of Ezio and Several Characters in Influencing the Italian Revolution .....	22
3.3 The Efforts of Assassin's Enemies in Maintaining their Domination .....	41
3.4 The Conflicts between Assassins and Its Enemies .....	49

### CHAPTER IV CONCLUSION AND SUGGESTION

4.1 Conclusion .....	51
4.2 Suggestion .....	52



**REFERENCES**  
**APPENDICES**

53  
55



## LIST OF APPENDICES

Berita Acara Bimbingan Skripsi .....	55
The Picture of Oliver Bowden .....	56
Assassin's Creed Renaissance Cover .....	57
Italian and Latin Terminology .....	58





## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

European society has changed several times through its civilization history, the biggest transition is between middle Ages and Renaissance or the rebirth of classical era. According to Newman (para. 3) Middle Ages was the era when European people were forced to compromise between logic and belief, they faced various religious movements including the rise of the Roman Catholic Church and the Great Schism of the Church which created the Orthodox Eastern Church.

On the other hand, Renaissance era is one of the greatest contributor in humanity development. As Yelland (2012, p. 1) states that European Renaissance was a milestone of a social change.

It was a period when people re-discovered learning and looked back to the classical civilizations of Rome and Greece for their inspiration. It was an exciting time of new inventions and amazing discoveries, magnificent buildings and beautiful art. People were changing their attitudes towards themselves and the world around them.

The dawn of Renaissance marked the end of the Middle Age in Europe and it was triggered by the development of economic, social, science, technology, philosophy and art centered in Florence, Italy during the 14-15<sup>th</sup> century with purpose to bring down the church's domination and doctrine. According to Yelland (2012, p. 1) "Renaissance men and women believed that human life was both interesting and extremely valuable, and tried to develop all their talents, while the church limited the human's right and creativity".

Some literary works elevate a great history topic such as Renaissance, its society, cultural condition and the relationship with the author's background.

"Literary work can be the representation of an era when it was written, since it usually reflects the condition of the society of certain era, describes the connection between society, history and culture of particular time and place" (Ratna 2004, p.66). It can be said that literary works have ability to illustrate the unique condition and raise the issues of an era in certain society.

### 1.1.1 Society and Novel

Society in a literary work has close relationship to the concept of fiction and the fact that actually happens. Langland's statement affirms that "society plays essentially the same formal role: antagonist to individual protagonist, a context, if not an obstacle, to the characters' growth and self-realization...the individual characters remain central to the novel's movement, but their behavior reveals social rather than individual ethics" (Langland 1984, p.7). It means that society not only takes the role as passive background or setting in a novel, but society can construct a problem, influence character development and the story itself. Moreover, the author delivered his or idea through the story and character progress to lead the reader invisibly into deeper exploration about the society value and its reflection in literary works.

### 1.1.2 Oliver Bowden and *Assassin's Creed Renaissance*

*Assassin's Creed Renaissance* (Appendix 3) is written by Anton Gill, under his pseudonym Oliver Bowden (Appendix 2), a British author who was born in 1984 in Ilford, Essex. He was educated at Chigwell School, Essex in 1960 till



1966, then continued his study in acting and directing at Clare College, Cambridge and graduated in 1970. He worked in the theater from 1970 to 1982 then became a professional writer in 1984. He has published 35 fiction and non-fiction books. His special field is contemporary European history book, including *The Journey Back from Hell*, *The Sacred Scroll*, and *Martin Allen is Missing*. That is why he is entrusted to write the *Assassin's Creed* novels. In fiction, he has written a series of Egyptian Mysteries which have been published worldwide. *Assassin's Creed Renaissance* is adopted from a box office and awards winning video game produced by Ubisoft in 2009, *Assassin's Creed 2*, and became one of the US best seller novels in 2010. In this novel, Anton Gill has ambition to show some events, characters, and historical aspects which are not appeared in the game version.

*Assassin's Creed Renaissance* is one of the fictional literary works which is inspired by the true events and characters in the Italian renaissance era. This inspiration is portrayed the rivalry of Assassin's Order as the representation of the revolutionary and the Templar Order as the church's holy crusader.

*Assassin's Creed Renaissance* combines historical moment and how fictional idea exploits deeper about the revolution era in Italy, including the appearances of non-fictional character such as Leonardo da Vinci, Niccolo Machiavelli, and the Medici family. The main character, Ezio Auditore as the fictional one supported by other characters relates his personal life and how his effort can influence the progress of Italian revolution. The novel describes how the effort of Ezio as the member of Assassin's brotherhood can influence the Italian revolutionary

movement and change the society condition by stopping the Templar's dictatorship. Ezio's struggle in the novel cannot be separated from the role of his parent's best friend, Leonardo da Vinci as the one who help him with his extraordinary intelligences, Niccolo Machiavelli, a philosopher and leader of the Assassin's brotherhood and also the Medici family including Lorenzo Medici, the Duke of Florence in that era. On the other side, Ezio's faced great obstacles from Rodrigo Borgia, the grand master of Templar Order that later became the 6<sup>th</sup> Alexander Pope.

### 1.1.3 The Synopsis of *Assassin's Creed Renaissance*

*Assassin's Creed Renaissance* told about chaotic state in Florence, Italy around 1476 when the political situation was unstable. There were several people who tried to bring down the Duke, Lorenzo and his powerful siblings, the Medici family. They were Pazzi family and Rodrigo Borgia who wanted to strengthen the spreading of Roman church's doctrine not only in political aspect but also in the way of live for people of Italy. Auditore family had close relationship with Medici, got involved into the great conflict and became the victim of it. Giovanni Auditore betrayed by his fellow comrade and hanged together with his two innocent sons in the town square because of a political conspiracy set up by Pazzi Family. This cruelty continued to terrorize the other members of Auditore family and bothered the peacefulness of Florence's residence, left them in hopeless situation.

Haunted by the harsh reality, Ezio Auditore the second son of Auditore seek justice and revenge by joining Assassin's brotherhood as he revealed his family's



secret. He travelled to several location of Italy including San Gimignano, Monteriggioni, Venice, Forli and Roma. He was trained directly by his uncle, Mario Auditore in advancing his fighting skill. Young Leonardo da Vinci helped Ezio to decode the Altair's codex then created some weapons and equipments he needed. He was also supported by Niccolo Machiavelli, one of the greatest Italian philosopher and grand master of the Assassins order that later became his tutor and several characters such as Paola from courtesans guild, La Volpe and Antonio from thief guild. The Assassins intended to defeat the Templar Order including Pazzi, Barbarigo, and its vicious leader, Rodrigo Borgia, with purpose to end their domination, got freedom and justice for his family and people of Italy.

### 1.2 Problem of the Study

In Oliver Bowden's *Assassin's Creed Renaissance*, the role of Ezio and several characters in Italian Revolution era is very crucial because their struggle against the Templar's dictatorship. That is why, this problem will be discussed in this study.

### 1.3 Objective of the Study

Since *Assassin's Creed Renaissance* depicts the role of Ezio, the main character, and several characters in Italian Revolution era against the Templars, so the purpose of the study falls into two points. First, to reveal how important the role of Ezio and several characters, that influence the progress of Italian Revolution. Second, to observe the obstacles for Ezio and his allies that created by the Templars in maintaining their domination and dictatorship.

#### 1.4 Significance of the Study

The result of the study will be beneficial for learning that in every history there were movements created by the society to make changes and development.

So that progress result in revolution of many life's aspects. These socio-cultural phenomena can be dig out from literary work.





## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE AND RESEARCH METHOD**

#### **2.1 Theoretical Framework**

There are several important changes in the Italian history timeline during the late middle age and Renaissance era which influenced the society condition.

Lambert (2013, para. 4) states that the death of Charlemagne in 814 made the emperor's of Germany continued to rule Italy but the authority was unstable and ruined the 'kingdom' of Italy in 10<sup>th</sup> century. Later in 1024 the people of Pavia burned the royal palace which symbolized the end of the German 'kings of Italy'.

In the 12th century, the German emperor Frederick Barbarossa tried to restore German authority over the cities of northern Italy but he failed. The people of Palermo rebelled in 1282 after the failure of Norman, German and France authority. Meanwhile, the populations of north Italian cities grew rapidly as well as their trade and prosperity. However, the disaster of the Black Death, the deadly epidemic in 1348 significantly decreased the rise of the north Italian and its population, the disease was such that no treatment was possible or the doctors not know what caused it, and consequently could not administer the proper remedy. In any case very few recovered; most people died within about three days because of this plague. They recovered in several years later and the late 14th century was a new chapter of Italian history.

In the late 14th and 15th centuries a great cultural change came over Italy (Lambert 2013, para. 5). There was an increasing number of secular educated men who also interested in the art and literature of ancient Greece and Rome. Florence,

the Italian trading center and prosperity was ruled by a family of bankers, the Medicis in 15<sup>th</sup> century. The famous ones are Cosimo Medici who ruled from 1434 to 1464 and Lorenzo Medici or the Magnificent who ruled from 1469 to 1492. All of these crucial events were noted in history.

### **2.1.1 Historical Approach**

The basic concept of historical approach underlines that literary work brings spirit of a period. According to Semi (1993), connection between past, present and future events are recorded and influenced the way literary work can be produced as the reflection of its era. It means that literary work explicitly or implicitly shows the value, vision, and assumption of the writer which developed by the timeline.

The very popular historical approach, based on Taine's 'moment-milieu-race' sees literatures as both a reflection and a product of the times and circumstances in which it was written and man as a member of a particular society or nation at a particular time. However, Old Historicism looks at the time in which a piece was written to determine how it was interpreted by its contemporaries (DiYanni 2008).

Some indication of social and humanity development in the world history usually cannot be separated with the revolution.

### **2.1.2 Revolution**

Revolution is a sudden, complete or marked change in something. However, philosophically Aristotle (1960) said that revolution is a fundamental change in power or organizational structures that takes place in a relatively short period of time. Furthermore, he described two types of political revolution. They are



complete changes from one constitution to another and modification of an existing constitution. He also stated that “Revolutions have occurred through human history and vary widely in terms of methods, duration, and motivating ideology. Their results include major change in culture, economy and socio-political institutions.

### 2.1.3 Social Conflict

Oberschall (1978, cited in Boulding 1963, p. 5) defines conflict as “a situation of competition in which the parties are aware of the incompatibility of potential future positions and in which each party wishes to occupy a position that is incompatible with the wishes of the other”. Social status or social class difference in society has significance influence in triggering a conflict.

That is why, Oberschall believes that “social conflict as a struggle over values or claims to status, power, and scarce resources, in which the aims of the conflict groups are not only to gain the desired values, but also to neutralize, injure, or eliminate rivals” (Oberschall 1978, cited in Coser 1967, p. 232). Social Conflict was inflicted by the first side’s attempts to subdue or immobilize another power or take over the authority.

### 2.1.4 Renaissance in Italy

The early Renaissance in 8<sup>th</sup> and 9<sup>th</sup> century that known as classical *renovatio* (Appendix 4) indicated that the classical culture not really vanished from Europe, as Brown (1999, p. 21) states in his book, *The Renaissance*, “because many cathedral’s libraries kept the manuscripts after the fallen of Roman Monarchy in

5<sup>th</sup> Century. After Charlemagne became the king of Rome in 8<sup>th</sup> Century, he tried to stimulate the raising of literature, art, architecture and political bureaus in Rome”.

Brown finds that some historicists thought that the Renaissance in 12<sup>th</sup> century was more important than the 15<sup>th</sup> century's renaissance, since it influences spread wider and created systematic science and logic which called 'scholasticism' that dominated many European universities till 17<sup>th</sup> century. The great raising of European economy also indicated the second Renaissance as the result of Crusade War and territorial re-bordered that advanced the business in many cities especially in Italy (Brown 1999 cited in Benson and Constable 1982). Jones (1997 cited in Brown 1999) prefers to call the second Renaissance as revolution than a reborn because its market value and pro capitalism is a rejection to its classical form, different from the late Italian Revolution which mostly represented the civilization and nobleness values of classical era.

According to Brown (1999), around 13<sup>th</sup> century European kings, religious leaders and aristocrats had important role in reigning their countries. Although in Italy and the south France the group of priests and nobles was a dominant power same as another place, the residents tried hard to be involved in the governmental authority since 11<sup>th</sup> century and called themselves as the commune.

Brown identified that the Italian Renaissance was centered in Florence because in Florence there is a mixing condition between good fortune, social and political structure. "Florence was blessed since it had classic scholar as a great counselor in its history. Coluccio Salutati was the owner of the biggest library that



kept the old manuscripts in Italy after the death of Petrarch, one the most famous Italian scholars in 1374” (Brown 1999, p. 58).

### 2.1.5 The Assassins

Only few descriptions about Assassins as Szczepanski (p. 1) states that “In the modern world, the word ‘assassin’ denotes a mysterious figure in the shadows as stated in bent on murder for purely political reasons rather than for love or money”. Since the eleventh, twelfth and thirteenth centuries, the assumption hasn’t changed too much when the Assassins of Persia killed many regions’ political and religious leaders.

There are many controversial matters about the origin of Assassins. Enno (1969) found that the most common theory stated that the name taken from the Arabic *hashishi*, means ‘hashish users’ and the Assassins were a branch of the Ismaili sect of Shia Islam. One of the Nizari Ismaili missionary called Hasan-i Sabbah was the founder of Assassins who infiltrated the castle at Alamut with his followers, then they established a network of strongholds and challenged the ruling Seljuk Turks, Sunni Muslims who controlled Persia at the time. They committed their political murders while under the influence of drugs as stated by Marco Polo and some chroniclers. However, this etymology may have well arisen after the name itself, as a creative attempt to explain its origins.

### 2.1.6 The Knights Templar

According to Addison (1842) the Templars were entrusted by the Church and States of Europe to be the spearhead of the crusades since they thought that the

authority of Muslim had failed to protect the pilgrims from the Turcomans tribe wilderness and the position of Christians in holy city of Jerusalem had been cornered. In the process of fulfilling their services, they gained immense wealth and influence, although individual Templars took a vow of poverty. Jerusalem was won and lost several times by the crusaders through the 12th and 13th centuries. After the crusades, and the loss of the Holy Land, the Templars began a quick decline from which they never recovered. Accused of heresy and bizarre secret rituals, the Templars were subjected to torture and the stake. The Templars and Assassins become the valuable character to be discussed, since their rivalry in the story seems to be the immortal one.

#### **2.1.7 Character in Literary Work**

Character not only takes substantial role in building the story line or plot but also as a medium to generate many aspects and values inside a literary work. Therefore, Henderson (2013, p. 1) describes the role of character as “the medium through which a reader interacts with a piece of literature and the author usually uses the personality of each character to construct a mood or a plot in the story”. Furthermore, Boulton (1983, p.76) finds that “novelist not only selects and, as in life, gives his character varying degrees of importance, but may use them as types, spokesman, symbols, myths, hints, ornaments, secretaries, organizers, ears, criticisms or rubharb-noises”. In short, character helps the reader to understand any message manifested in a literary work.



## 2.2 Previous Studies

In the line of historical approach applied in literary research, there are two previous studies found. First, *Study of the main character's struggle in defending Umuaro and traditional belief against the British influence in Chinua Achebe's Arrow of God* performed by Dyah Palupi from Petra Christian University in 2000.

This study used historical approach and colonialism theory to analyze the main character, Ezelulu, and concluded the result of his struggle. Second, *A Study on Han Suyin's struggles to achieve her hopes and the results of her struggles in Han Suyin's a many splendoured thing*. This research was done by Anne Wijayanti, from Petra Christian University in 2005. The analysis used literary approach namely characterization and conflict, and historical background of Hong Kong and China in 1949-1950.

Inspired by these two studies, the research entitled *The Role of Ezio's Struggle in Italian Revolution Era in Oliver Bowden's Assassin's Creed Renaissance* will also use historical approach as the main perspective but with different object and theory. The combination of that approach and theory is aimed to discover the details of revolution in social, political, cultural and other aspects accurately based on the historical facts.

## 2.3 Research Method

There are two steps taken in this research, the first step is deciding the object of the study, and the second one is interpreting and analyzing the data.

### 2.3.1 Deciding the Object of the Study

*Assassin's Creed Renaissance* by Oliver Bowden is chosen as the material object of the study since this novel elevates interesting problem in relating with the characters, fictional elements and history. Therefore, the role of Ezio and several characters in Italian Revolution era in the novel becomes the formal object of the study.

### 2.3.2 Interpreting and Analyzing the Data in the Novel

In this activity there are five steps taken. They are:

#### (1) Employing historical approach

Historical approach is one of the literary approaches to analyze literary work in which the author and the reader comprehend the message of the literary work by remembering the moment or historical event along with the literary work is written. Dealing with the historical approach, the novel should be analyzed from the perspective of Italian revolution history and using old historicism to analyze how the author interprets it contemporarily. This analysis aims to find the appropriateness between the progresses of Italian revolution in the novel with the fact that actually happened.

#### (2) Applying Revolution and Social Conflict Theory

Revolution concept is chosen to analyze the events of Italian revolution in *Assassin's Creed Renaissance*, the role of Ezio, the main character and other characters in making effort to influence the progress of Italian Revolution and how they can be affected by the condition of the society in that era.



This analysis will be supported by using the theory of Social Conflict. From this perspective, the rivalry between Assassins and Templar, the struggle of Ezio Auditore and several characters which have relation with the Assassins' brotherhood to get rid of the Templar's dictatorship will be discussed. While confronting the Templar's plan to maintain their domination the Assassins' brotherhood also build a good relation with so many influential social group in that era, such as Courtesans, Mercenaries, Thief Guild, Doctors, Merchants and Bankers which brought so many helps for the them to fulfill their aim.

Therefore, the analysis will concern in how each character can construct the plot and support other element in the story such as setting and social values. This includes how the main character, Ezio and the others which supported the revolution have opposite purpose with the Pazzi, Barbarigo and Templar order can meet in one point and conclude how the story ended.

### (3) Classifying the Data of the Research

In this step the data in *Assassin's Creed Renaissance* are classified into two categories. First, the struggle of Ezio and other supporting characters in influencing the revolution. Second, the effort of Pazzi, Borgia and other Templars in maintaining their domination. The data will be discussed specifically, so that findings can be controlled properly.

### (4) Drawing on Conclusion

The last step after employing historical approach, applying the concept of revolution, social conflict theory, and classifying the data is drawing the conclusion. The findings and discussion are formulated into a brief conclusion

which includes the role of Ezio and his allies' struggle, the Templars' effort and their conflict which related with history and influence the Italian Revolution in *Assassin's Creed Renaissance*.





## CHAPTER III

### FINDING AND DISCUSSION

The golden era of Florence, Italy where the Renaissance was centered cannot be separated with the role of several important people including Medici family, some scholars and artist such as Lorenzo de' Medici, Verrochio, Leonardo da Vinci, and Niccolo Machiavelli. Their contributions for the humanity history are both from inside and outside their works. It can be seen from historical approach application which results in finding many similarities between historical facts and some fictional contents in *Assassin's Creed Renaissance*.

#### 3.1 Historical Aspects in *Assassin's Creed Renaissance*

There are several findings which show the connection between factual and fictional aspects in *Assassin's Creed Renaissance*. First, about the novel's setting in 1476 of Italy:

It had been seven years since the then twenty-year-old Lorenzo de' Medici had been elected to the leadership of the city, bringing with him at least a sense of order and calm to the intense rivalry between the leading international banking and merchant families who had made Florence one of the wealthiest cities in the world (p. 3, ch. 1).

Lorenzo de' Medici known as Il Magnifico or the Magnificent brought prosperity and success for Florence through his reign. The fictional setting is clarified by the historical fact in Lambert's article (2013, para. 5) that Florence was ruled by Lorenzo, one of the famous members of Medici from 1469 to 1492.

Second, the presence of Fransesco Petrarch's work in the novel, "He found his sister sitting alone in the loggia, a neglected book of Petrarch in her hands.

That figured. He knew she was in love” (p. 11, ch. 2). It shows that Petrarch was really famous in that era, without the novel explains more about him. Ezio’s sister, Claudia Auditore, was holding Petrarch’s book while she was falling in love. The sentence can be related with the history that he was the great scholar Francesco Petrarch, who has written many great works in literature and philosophy which reminds about his important role for many developments in Italy.

Third, *Assassin’s Creed Renaissance* describes the details about Leonardo da Vinci in its several chapters, including his appearance, intelligence, interest and invention, “It was opened immediately by a handsome, well-dressed young man, almost dandified but athletic-looking, with a shock of dark brown hair and a luxuriant beard. He might have been six or seven years older than Ezio” (p. 14, ch. 2). The statement illustrates the physical appearance of young Leonardo da Vinci when he was about 24 years old based on the historical facts that he was born in 1452 and the novel setting in 1476. The statement is strengthened by two proofs. First, “If only I could be! I know what I want to explore: architecture, anatomy, engineering even. I don’t want to capture the world with my brush, I want to change it!” (p. 15, ch. 3), and second, the conversation between Leonardo and Ezio.

‘What about the body?’

‘Oh,’ said Leonardo. ‘It’s quite a windfall. Help me drag it inside before anyone sees us. I’ll put it with the others.’

‘Windfall? Others?’

‘The cellar’s quite cold. They keep for a week. I get one or two cadavers that no one else wants from the hospital now and then. All unofficial, of course. But I cut them open, and dig about a bit - it helps me with my research.’

Ezio looked at his friend more than curiously. ‘What?’

‘I think I told you - I like to find out how things work.’ (p. 29, ch. 5)



Leonardo da Vinci is really interested in many subjects to study, not only painting but learning several things at once. The conversation exposes how much Leonardo's passion in studying anatomy by taking some corpses from hospital "unofficially" to dissect them and learn their organ system.

Moreover, Leonardo's characteristic is mentioned, "Then, one day, a courier from Florence rode up to Monteriggioni bearing a letter from Leonardo for Ezio. Quickly, he reached for a mirror, for he knew his friend's habit, being left-handed, of writing backwards" (p. 63, ch. 10). Leonardo uncommon writing habit is noted by Mansen's article, *Leonardo da Vinci's Notebook Project* (2007, p. 1) "Even more interesting is the fact that Da Vinci mostly wrote in code, or backwards lettering to throw off those who read his work, as protection from thieves and those who could use this work for wrong doing". Leonardo's unique writing is some kind of protection for his private documents and a prevention of any negative use towards his abundant knowledge.

Leonardo's inventions also become one of the most interesting parts in *Assassin's Creed Renaissance*. Not only as the heritage from the history, the inventions also have connection with the plot and character in the novel. His invention shown in the novel is the flying machine. His dialogue with Ezio reveals that the invention is still in progress, "I notice you're still working on that bat-contraption...Anyone would think you mad if you did tell them...Listen. I think I have found a way to make a man fly!" (p. 70, ch. 11). In real life, Leonardo concept about the flying machine can also be found in his notebook. Mansen identified (2007, p. 1) that, "The notebooks included a large number of both

practical and impractical inventions; inventions such as steam cannons, hydraulic pumps, bridges, helicopters, reversible crank mechanisms, and flying machines”.

These evidences are supported by Yelland, “Renaissance men and women believed that human life was both interesting and extremely valuable, and tried to develop all their talents. They were full of admiration for the wide-ranging talents of ‘universal men’ such as Leonardo da Vinci” (2012, p.1).

Another famous Renaissance artist that appears in the novel is Verrocchio, as affirmed by Paola, “Nevertheless, there's to be a vernissage for Maestro Verrocchio's latest work at the cloister of Santa Croce tomorrow night”. Then,

Ezio found out that the piece of sculpture to be unveiled was a bronze statue of David, the biblical hero with whom Florence associated itself..It had been commissioned by the Medici family...The Maestro had started work on it three or four years earlier...At any rate, there was great excitement, and people were already dithering about what to wear for the occasion (p.30, ch. 5).

The statements are clarified by the fact that Verrochio was an Italian sculptor, goldsmith, and painter who lived in 1435-1488. He worked extensively for the Medici family in Florence and his bronze statue of *David* was most likely made between 1473 and 1475. The novel depicts Verrocchio as one of the notable artist in Renaissance era, by seeing the positive reaction from many people towards his masterpiece, the statue of David. It leads to the fact that aside of political aspects, Medici family also concerned with the development of art and knowledge in that era.

There is an interesting fact about Templars in *Assassin's Creed Renaissance* which stated by Ezio's uncle, Mario:



They were founded many centuries ago, soon after the First of the Crusades, and became an elite fighting force of warriors for God...They took a pledge of abstinence and a vow of poverty. But the years rolled by, and their status changed. In time, they became involved in international finance, and very successful they were at it, too. Other Orders of Knights - the Hospitallers and the Teutonic Knights - looked on them askance, and their power began to be a cause for concern, even to kings...There was a terrible purge, the Templars were arrested and driven away, massacred, and at last excommunicated by the Pope (p.37, ch. 6).

The proof generally describes that Templars had been out of their original conception about holy duty. The Templars created many enemies as they increased their reach and they ended pathetically. The proof is supported by Addison in his article, *The History of the Knight Templar* (1842) that the Templars also have tragic history, while in the beginning, the Church have faith on them to be the holy crusade but in their inglorious age they were accused for suspicious activity and being punished.

Close to the end of the story, Ezio met one of the most famous people in Renaissance history, as he introduces himself, "My name is Niccolo di Bernardo dei Machiavelli. I am a member of the Order of the Assassins, trained in the ancient ways, to safeguard the future of mankind. Just like you, just like every man and woman here" (p.110, ch. 21). There is no real record about his involvement with Assassin's Order or Templar but surely he is Niccolo Machiavelli, the famous Italian historian, politician, diplomat, philosopher, humanist, and writer who lived in 1469-1527.

Historical aspects will be the essential factor to support that many points including the struggles of Ezio and his allies, the Templars' efforts to create obstacle and the conflicts between the two sides in the following discussion are

related with existing characters and factual events which happened in the real world.

### **3.2 The Struggles of Ezio and Several Characters in Influencing the Italian Revolution**

Each character in the novel has his own way to stand against the Templars and his efforts are relatively within group and mass purposes. The significant one is the effort of Ezio as the main protagonist. Since he is an Assassin, his actions mostly are killing the people who have strong power and influence including the Templars, religious leaders and mercenaries. Moreover, he also thwarts some conspiracies and in those cases, the role of his allies to reach their aim cannot be ruled out.

Start from the struggle of Giovanni Auditore, Ezio's father, who recognized the Pazzi's evil plan in setting the conspiracy. Giovanni states, "There's a rumour of a plot against Duke Galeazzo...it looks as if our own dear Francesco de' Pazzi is involved as well, and above all, there's a plan afoot which seems to encompass more than just the politics of two city-states" (p. 10, ch. 1). As the head of the Auditore International Bank, Giovanni takes a diplomatic action and orders Ezio to send some documents to Lorenzo Medici with purposes to keep the stability with Milan and prevent any negative consequences from the conspiracy against the duke. In the next part of the novel when the political situation is getting worse, Giovanni Auditore gives another order for Ezio to send secret documents to his several allies. It can be seen from the two following dialogues.

'You Giovanni's boy?'... 'You got something for us,' said the man, leaning closer.



Ezio hesitated. He checked the address. It was the right one.

'Hand it over, friend,' said the man, leaning closer. Ezio got a full blast of his breath. Did the man live on onions and garlic?

He placed the letter in the man's open hand, which closed round it immediately and transferred it to a leather pouch at his side.

The sentence "You got something for us" highlighted the first secret documents which mean to be delivered to Giovanni's allies.

'I have something for you,' said Ezio. 'From -'

'- Giovanni Auditore?' The man spoke little above a whisper.

'Si.'

The man glanced around, up and down the street. Only a lamplighter was visible, some distance away. 'Were you followed?'

'No - why should I have been?'

'Never mind. Give me the letter. Quickly.'

Ezio handed it over.

'Things are hotting up,' said the man. 'Tell your father they're making a move tonight. He should make plans to get to safety.' (p. 16. ch. 3)

The indication about how important the secret document is both from "Were you followed?" and "Give me the letter. Quickly" as Giovanni Auditore does not want it falls into the wrong hands.

After the city guard arrested his Father and two brothers, Ezio tried to find where his father was jailed. Their dramatic meeting in Piazza della Signoria is also the last time Giovanni ordered Ezio to send secret letters that contain the proof for the conspiracy against the Duke of Milan and reveal the secret of

Auditore family too. As Giovanni said to Ezio,

Now, listen to me: you must get back to our house. There's a hidden door in my office. There's a chest concealed in a chamber beyond it. Take everything you find inside it... Among the contents you'll find a letter and with it some documents. You must take them without delay - tonight! - to Messer Alberti (p.18, ch.3).

The second is the struggle of Ezio Auditore. As the main protagonist in *Assassin's Creed Renaissance*, surely he will be the biggest part in discussion about resistance against the Templars. After Ezio met his father in Piazza della Signoria, he returned to his house and found some secrets on a chest in his father's office. "The chest contained a leather bracer, a cracked dagger blade connected, instead of to a hilt, to a strange mechanism whose workings were beyond him, a sword, a page of vellum covered with symbols and letters" (p. 20, ch. 3). There are many unrecognized things in that chest, but Ezio should deliver the letters directly to Uberto Alberti, "My father and brothers have been imprisoned - I do not know on whose authority - my mother and sister are in hiding and our family seat is ransacked. My father enjoined me to deliver this letter and these papers to you" (p. 21, ch. 3). In this case, Ezio's effort is very important because he brings the evidence to clarify the problem but it leads Auditore family into Templars' trap set by Uberto Alberti and causes Giovanni, Federico and Petruccio's death.

After giving proper burial for his father and two brothers, Ezio continued to ensure his mother and sister's safety by searching the place where Annetta brought them. It was a place owned by Annetta's sister, Paola. When Ezio have arrived, Paola said to Ezio:

"They are safe, Ezio; but it's too risky to take you to see them now, and we mustn't compromise their security... discretion is paramount in my profession... You too must learn properly how to blend in like us, and become one with the city's crowds."  
 "Now that you have learned to blend into a crowd," Paola told him on the morning of the following day, "I am going to show you how to use your new-found skill - in order to steal." (p.25, ch. 4)



Paola is a respected woman in Courtesans guild. She has important roles to guarantee the safety of Maria and Claudia Auditore. She also helps Ezio to master a blending and pickpocket skill. So, he can be invisible in the crowd and he can steal without being noticed. It helps Ezio a lot to survive in his rough adventure, keep him away from the city guard and the people who look after him.

Ezio's struggle is also supported by his family's loyal friend, Leonardo da Vinci, who has important roles in discovering Assassin's heritage and his adorable invention that gives many advantages for Ezio's mission. Ezio returns to Leonardo's workshop right after he got new blending skill from Paola, then he gives the things he found in his father's office to Leonardo. The following quotations describes about Leonardo's passion in deciphering the Codex's secret.

What are you doing? asked Ezio, slightly impatiently. This is very interesting, said Leonardo. This looks very like a page from a Codex...He set to work, drawing the blade, bracer and mechanism towards him...The dagger blade, fully restored, had been fitted into the strange mechanism, which in turn was fixed to the bracer (p.28, ch. 5).

The first time for Leonardo to identify the Codex indicated in the sentence "This looks very like a page from a Codex". Therefore, he helps Ezio by decrypting the content from Codex's page and fixing the unique weapon that latter becomes the deadly hidden blade for Ezio. In the novel, the Codex is considered as the Assassin's heritage but the history mentioned *Trivulzianus*, one of the famous Codex was created by Leonardo da Vinci. The Codex contains studies of military and religious architecture and documents Leonardo's attempts to improve his modest literary education, which proved Leonardo's brilliant thought and concept.

Mastering his new blending skill and deadly weapon Ezio went to Verrochio's vernissage where he can find Uberto Alberti. When he had a chance to kill him, he did not want to miss it.

Alberti tried to push Ezio away, and drew in a breath to call for the guards, but Ezio plunged the dagger into his throat and dragged its blade through the man's jugular artery... As he fell on his side, Ezio stooped swiftly and cut the man's wallet free of his belt. He glanced inside. Alberti in his final hubris had been telling the truth. The documents were indeed there (p.31, ch. 5).

Ezio has successfully killed Uberto Alberti then takes the document which can both clarify the conspiracy and clear his father name. The death of Uberto is not only a personal vengeance for Ezio but also decreases the domination and power of the Templar without Gonfaloniere (appendix 4) in their side.

In the following chance, Leonardo da Vinci helped Ezio to decipher the second page of the Codex which taken from Vieri's body, "It's a metal plate encased in a leather bracer...and use it to ward off blows from swords or even axes...And it incorporates a double-bladed dagger, spring-loaded like the first"(p. 47, ch. 8), and led Ezio to a friend from thieves guild called La Volpe, "You should try the district of the Mercato Vecchio...Go and look for him tomorrow after Vespers. Perhaps you will be fortunate. perhaps not" (p. 48, ch. 8). Not only did Ezio impress with his Intelligence to decrypt the Codex's page, Leonardo also had many information about important people for Ezio. Even, people like La Volpe or the Fox who was absolutely difficult to be found as underlined in the evidence that "Perhaps you will be fortunate. perhaps not". The Codex page which is given by Lorenzo seems to contain another fighting tool as Leonardo stated, "If I'm right, this one's quite nasty - it's hollow in the middle, see? And



through the tube concealed in the blade, its user can inject poison into his victim”

(p. 58, ch. 9). In the third attempt Leonardo crafted the Codex weapon, he found that “its user can inject poison into his victim”, practically it means the blade had a new mechanism to give Ezio variety in killing his target easier and remain undetected.

Ezio brings his mother and sister from Paola’s place to his uncle, Mario, in Monteriggioni to keep their safety after he killed Uberto. While Ezio doing many trainings and tasks, his mother and sister moved to a convent by Mario’s recommendation. Ezio got many things from Mario.

While he was learning new battle skills, Ezio was also finding out more about his family background, and the secrets his father had not had time to divulge to him.

'That cannot be - my father was always a financier, a businessman. how could he have possibly been a killer?'

'No, Ezio, he was much more than that. He was born and bred to kill. He was a senior member of the Order of Assassins.' (p. 36, ch. 6)

The big helps from Mario are not only physical training but also his explanation to Ezio about the great secret where his family related to Assassin’s Order.

Successfully entering San Gimignano and wiping away Pazzi’s troops, being helped by his uncle Ezio continued to hunt the information about Templar’s plan.

In the end of the Templar meeting, he got a chance to face Vieri de Pazzi one on one and a deadly fight cannot be avoided. This chance can be seen from the dialogue between Ezio and Vieri.

'You don't have much time, Vieri,' he said urgently. 'Now it is your chance to make your peace with God. Tell me, what were you discussing? What are your plans?'

Vieri answered him with a slow smile. 'You will never defeat us,' he said. 'You will never conquer the Pazzi and you will certainly never conquer Rodrigo Borgia.' (p. 42, ch. 7)

Ezio got some information about the Templar's plan from their secret gathering but he could not dig out more from Vieri because he kept whatever he knew until he died, but Ezio got another important thing from Vieri:

He looked at Vieri's body. There was a wallet at his belt he had not noticed before. He walked over and took it, returning to his tree to examine its contents. There was a miniature picture of a woman, some florins in a pouch, a little notebook that had not been used, and, carefully rolled, a piece of vellum. With trembling hands, Ezio opened it, and immediately recognized what it was. A page of the Codex (p. 43, ch. 7).

Mario's contributions were priceless, "Mario had spent the time ensuring that San Gimignano, now under the sober and reformed control of his old comrade, Roberto, and its territory, no longer posed a threat, and that the last pockets of Pazzi resistance had been weeded out" (p. 43, ch. 7). He helped Ezio to find out the Templar's plan and a chance to kill Vieri. He even created new ally and devastated the Templar strategy to advance their position from San Gimignano. Moreover, by saying, "He is one of the most powerful men in all Europe, but he is more than a cunning politician within the Church. He lowered his voice. Rodrigo is the leader of the Order of the Templars" (p. 43, ch. 7); Mario clarified about the presence of Rodrigo Borgia in some suspicious activities and he is the man behind it. Mario's last help for Ezio was giving Giovanni's list and some travelling preparations. Ezio could begin his Templar hunting to follow his creed and helped Italy out of Templar's influence.



The first name which comes to Ezio's mind is Fransesco de Pazzi, Vieri's Father which drags him to the Mercato Vecchio to meet La Volpe. La Volpe then gives information about a secret meeting involved Fransesco de Pazzi to Ezio, "I have had word that some people from Rome recently disembarked at the docks. They are here to attend a meeting which no one else is supposed to know about... The host of this meeting is the man you want" (p. 50, ch. 8). He also leads Ezio to Santa Maria Novella church and shows the way to underground chamber where the meeting is being hold. Ezio and La Volpe are shocked by Templar's plan to kill Lorenzo and Giuliano in a High Mass in the church, they prepare to interrupt it. In the following morning La Volpe manages a reservation inside the High Mass for Ezio, unfortunately in a stunning situation Giuliano is killed by Baroncelli and Fransesco. In the slightest chance, Ezio can save the Duke Lorenzo, "He turned to Ezio. 'You saved my life'. 'I did my duty! Now the Pazzi must pay the full price!' Ezio helped Lorenzo up, and placed him gently on a chair" (p. 54, ch. 9). Ezio does not waste the time after he assures Lorenzo's safety, he is looking for Fransesco and killing him brutally, "This is for my father," said Ezio, stabbing him in the gizzard. 'And this is for Federico,' stabbing him again, 'And this for Petruccio; and this for Giuliano!" (p. 57, ch. 9). Ezio not only eliminates the leader of Pazzi but he also mess up Templars' plan and saves Duke Lorenzo.

Sixtus IV is furious because his allies are destroyed, he wants to make Naples against Florence, but Duke Lorenzo takes a preventive effort by acquiring support and listing the conspirators, "But the safety of Florence is assured. Pope Sixtus

intends to persuade Naples to move against us, but I have persuaded Ferdinando not to do so; and neither will Bologna or Milan. . . They are the priests Antonio Maffei and Stefano da Bagnone. Bernardo Baroncelli I have mentioned. And there is another, not directly involved in the killings, but a dangerous ally of our enemies. He is the Archbishop of Pisa, Francesco Salviati” (p. 57-58, ch. 9). Duke Lorenzo has used his authority very well. He protects Florence from Pope’s tyranny and tries to clean up his city from the conspirators by giving Ezio their name list. Lorenzo also gives a codex page he found before Ezio continues his mission.

San Gimignano has fallen into Templar’s hand again, helps by his uncle Ezio wants to take it back. He begins with Antonio Maffei who is on his list and terrorizes people with his violently sermon, “As the poison flowed through the blade into Maffei's jugular, the priest stiffened, opened his mouth, but nothing but foul breath came forth...then fell forward into the arms of death” (p. 62, ch. 10).

Killing Antonio Maffei is to be a good chance for Ezio to free San Gimignano from his insanity. Ezio then continues to hunt the archbishop, Fransesco Salviati, who stays in a guarded mansion which is not far from the place he killed Maffei.

After Ezio and his condottieri successfully enter the mansion, he approaches Salviati and asks about Jacopo, but Salviati rejects to tell him, “The Father of Understanding knows that what I do now is for the greater good,” said Salviati coldly, and, suddenly seizing Ezio's wrist with both his hands, he forced the dagger deep into his own throat” (p. 63, ch. 10). Unluckily, this time Ezio only weakens the support for Templar instead of getting information about Jacopo



from Salviati. While planning to keep away the Templar's intervention in San Gimignano and looking for Jacopo de Pazzi, Ezio gets news from Leonardo about Bernardo Baroncelli.

It seems that the man managed to take ship for Venice...but Venetians are our allies too - at least for now - and Duke Lorenzo is nothing if not a master diplomat. Baroncelli was sent in chains back to Florence, and once here, he was put to the question. But he was stubborn, or foolish, or brave...only telling us that the conspirators used to meet by night in an old crypt under Santa Maria Novella. Of course a search was made but yielded nothing. So he was hanged (p. 63, ch. 10).

Then Ezio forces Stefano da Bagnone in Abbey Asmodeo to tell where Jacopo is and more about Templar's plan, "He meets our confederates soon, at night, in the shadow of the Roman gods" (p. 65, ch 10). The death of Baroncelli and Stefano can be a significance problem for Templar, but for Ezio it is the important information to find Jacopo and Templar's next gathering in the Temple of Mithras.

Another great help for Ezio comes from Caterina Sforza who helps him to enter the ferry to Venice since Ezio has no a boarding pass, "It had better be as I say! Unless you want your head on a spike! Here he is! Go and fetch his horse and his things yourself! Go on! And treat him well! I'll know about it if you don't!" (p. 72, ch. 11). Caterina Sforza is the Duke of Milan's daughter and the wife of Girolamo Riario, the Duke of Forli. She helps Ezio to enter the ferry because she wants to repay Ezio kindness for helping her to get out from a moving gondola. It is not surprising to see how easy Caterina commanded the captain, since she is a noblewoman and her help simplified Ezio's business to reach Venice.

In Venice, Ezio gets different place to stay from Leonardo, because he and his companion have some jobs to do. Full of curiosity, then Ezio goes to Palazzo

(appendix 4) Seta where he finds a fierce battle between Barbarigo Guardsmen and a group of young people. In this chaos condition, Ezio saves Rosa who leads him to the headquarters of professional thieves' guild in Venice and meets Antonio de Magianis, the amministratore (appendix 4). Since Ezio and the thieves' guild are in the same side, they help each other to end Emilio's tyranny.

"Ezio was able to use the skills he'd learned from Paola to cut purses with the best of them, and to rob the rich burghers of Venice allied with Emilio of as much as he could get" (p. 78, ch. 14). Their first attack at Palazzo Seta wastes a lot of cost and Ezio tries to help their financial problem by stealing from the rich men who are siding Emilio.

According to Ugo, the next effort done by Ezio for the thieves' guild is, "Rescuing my brothers and sisters was more than just an act of charity, Ezio...These, colleagues will play a vital role in the weeks to come. And...our Guild owes you an undying debt of gratitude" (p. 78, ch. 14). In the previous pick pocketing activity, not all of the thieves can avoid Barbarigo guardsmen and they are rescued by Ezio from where they have been caged. Ezio action meant a lot for the thieves' guild, because they have enough members and also free from famine.

As a mutual relation between Ezio and the thieves' guild, his new ally teaches him a climbing ability. Ezio shows his potency and development. "Ezio spent the rest of the morning - three hours - chasing after Franco, under Rosa's strident direction. At the end of it, he could clamber up to a giddy height with almost all the speed and address of his mentor" (p. 79, ch. 14). Since the thieves' guild



has skillful climbers like Rosa and Franco, Ezio got a very useful training and experience for infiltrating the enemy territory.

The second attack in Palazzo Seta brings so many advantages for Ezio and the thieves' guild. First, Ezio got the information about Templar's next meeting at San Stefano, outside Fiorella's then he kills Emilio without any troubles. Second, Emilio's Palazzo has been neutralized.

"I think it will rid Venice of a troublesome. bedbug, said Ezio, releasing his spring-blade. Requiescat in pace. With barely a pause, Ezio eased the deadly steel between Emilio's shoulder blades - death came quickly and silently...And the Palazzo Seta is taken! We have freed the merchants who opposed Emilio, and we now control the district" (p. 82, ch. 15).

A great collaboration between Ezio and the thieves' guild, they bring some positive changes for business in Venice. They successfully knocked down the tyrant, Emilio Barbarigo and freed Venice from monopolistic trading system.

Ezio does not waste the chance to sneak into the Templars' gathering at Campo San Stefano, he has successfully discovered their plan to replace Duke Moncenigo with one of Barbarigo. Together with Antonio, he is looking for a way to enter Palazzo Ducale to save Moncenigo, but their way is blocked by the grill.

As Antonio said, "We have very little time...And there's no way through this grille. Even if there were, look at the number of guards around...Look at them!

The birds! How easy it might be for us if we could only fly!" (p. 87, ch. 16).

Antonio creates a good analysis on how they can enter the palazzo safely, he mentions the obstacles as well as the solution which gives Ezio an inspiration to meet his friend Leonardo and use one of his latest inventions.

In high passion, Ezio visits Leonardo and asks him seriously how the bat-like machine in his workshop can work. The first trial of Leonardo's flying machine is so exciting.

'Christ Almighty, it worked!' yelled Leonardo, careless of security for a moment, unraveling Ezio from the machine and hugging him frantically. 'You wonderful man! You flew!'

'Yes, by God, so I did,' said Ezio, breathless. 'But not as far as I need to go.' And his eyes sought out the Doge's Palace and the courtyard that was his goal (p. 88, ch. 17).

The invention amazingly worked, but there is a weakness in its flying durability highlighted in the sentence, "But not as far as I need to go" which was needed by

Ezio to reach Palazzo Ducale. Leonardo gets over this problem by placing several bonfires under the route where Ezio will fly. Leonardo's theory has successfully brought Ezio to enter Palazzo Ducale even though it must be paid by the destruction of the machine. Ezio rushes deeper into the Palazzo as he finds Duke

Moncenigo with Carlo Grimaldi, but he is late. "Messer Mocenigo will be leaving us shortly. He's drunk enough poison to fell a bull. Ezio plunged the dagger into Grimaldi's heart...hastily took and opened Grimaldi's wallet. There, among a small sheaf of other documents, was another Codex page" (p. 90, ch. 17). The

brilliant thinking of Leonardo da Vinci has been proven once more with his stunning flying machine that makes Ezio possible to enter Palazzo Ducale.

Although this time Ezio cannot save the Duke of Venice but he gets some secret documents and another Codex page from Carlo Grimaldi.

The fresh Codex page which Ezio has taken from Grimaldi delivers new knowledge and surprises for his friend, Leonardo, to be decrypted. He looks amazed with what he found, "This one does have the design for a new weapon,



and it's quite complex. It looks as if it'll attach to your wrist once again, but this is no dagger. I know what this is! It's a firearm, but on a miniature scale - as small as a humming-bird in fact" (p. 91, ch. 18). Leonardo keeps his curiosity and to be brilliant to trace back and rebuilds the Assassin's heritage and this time Ezio gets a new weapon, a faster and deadlier than his double hidden blade. Undoubtedly, this new gun can be a reliable choice for Ezio to take down his enemy which cannot be reached by his conventional hidden daggers.

Soon after visited Leonardo, Ezio go to Teodora's place as which Antonio has told him before. There he finds a crazy man who was crazily hurting two girls and tries to run away, Ezio takes a quick action to help Teodora's girls. A good first impression for Ezio because as Teodora genuinely expressed, "You have our gratitude, Ezio...He might have slaughtered more if you hadn't been here to stop him" (p. 92, ch. 18). Good introduction and attitude has been shown by Ezio, as he impresses Sister Teodora and her girls, he also makes a new ally to give him support.

The next target in Ezio's list is the new Doge, Marco Barbarigo, but he is too afraid to go outside his Palazzo surrounded by many guards. In this deadlock, Sister Teodora has a good plan for Ezio to get him near Marco:

They are holding some special carnival games which are open to all tomorrow. There are four events, and the winner will be awarded a golden mask and will be an honorary guest at the party. You must win it, Ezio, for access to the party gives you access to Marco Barbarigo (p. 93, ch. 18).

Teodora has showed the way how to get into the party and find a rift to kill Marco Barbarigo. Although the rest of the activity will be taken by Ezio, Teodora has a

big role in giving the information that will never be imagined by Ezio, since she has known the tradition in the party better than Ezio.

In the carnival games, Ezio is beaten because Silvio Barbarigo bribed the game's committee and tried to get his man inside the private party. Ezio has to steal the golden mask from Silvio's man and Teodora gave a solution, "My girls can help...Plenty of them will be going to the party themselves - as entertainers!

They can distract Dante while you acquire the mask" (p. 96, ch. 19). Ezio has to steal the mask quietly instead of kill Dante as the only way to avoid any suspicion.

The statement "They can distract Dante while you acquire the mask" indicated that Teodora's courtesan girls make that plan successfully applied.

Ezio can enter the private party after obtaining the golden mask, Teodora and her girls are accompanying him. He goes deeper to find Marco Barbarigo, unluckily he cannot go nearer Barbarigo and find a way to kill him unless he listen to Teodora's suggestion, "Use your pistola!...Use the sound of the fireworks when they start again to cover the noise of your gunshot. Time it right, and you'll walk out of here unnoticed" (p. 97, ch. 97). Making ally with Teodora gives many advantages for Ezio; she is not only providing smart camouflage for Marco's execution, but also thinking further about how Ezio can possibly leave the party incognito.

Arsenal of Venice has been controlled by Silvio Barbarigo and his cousin, Agostino is powerless even now he becomes the new Doge. Agostino asks help from Ezio to secure the Arsenal from Silvio's hand, but Ezio must do a rescue mission first. Then Ezio finds what he is looking for, "I too have business with



Silvio Barbarigo. I think he's overstayed his welcome in Venice...I thought I might be able to rely on your help. After that rescue? I owe you my life, let alone my help” (p. 102, ch. 20). Saving Captain Bartolomeo is a right opportunity for Ezio to make a new powerful ally, with his dexterity and leadership bringing some benefits for a battle plan.

As described in page 103-104, chapter 20, Bartolomeo well organized strategy can be seen from his command and a neat scheme to attack the Arsenal.

I'm going to supervise rounding up the rest of my men who are at liberty. I'll get this place cleaned up...and we'll regroup here. Do you think in the meantime you can see to the business of liberating the men Silvio's taken prisoner?”...No. A head-on assault would mean we'd be massacred at the gates. I think we should plant my men throughout the district and get them to cause enough trouble locally to tie most of Silvio's men up.

Undoubtedly, Captain Bartolomeo becomes a reliable ally for Ezio in a war with his own strength, loyal mercenaries and spirit to avenge his lost. They have successfully devastated Silvio's troop which occupied the Arsenal.

Silvio Barbarigo and Dante are cornered after the rest of their troops are scattered, by using a small ship they try to sail away but they cannot. The Assassin has finished them off. Ezio proudly said, “We've got Venice back, my friend...And Agostino can rule it without further fear of the Templars” (p. 105, ch. 20). Now Venice has been freed from the Templar and its conspiracies.

Agostino can reorganize and rebuild the city with his authority. Venice is indebted to Ezio and his allies. In other words, they have big contribution for the future of Venice.

Ezio cannot prevent the Templar from retrieving the artifact but he has successfully taken it back from Rodrigo Borgia. The artifact called *the Apple of the peace of Eden* has a very great power, so the Assassins want to keep it safe and far away from the Templar's range. In connecting with the artifact safety, Mario advised, "Take it to Forli...The citadel there is walled, protected by cannon, and it is in the hands of one of our greatest allies" (p. 111, ch. 21). The Assassins will not take any risk to fight Rodrigo and his man and loose the artifact again, since they have a powerful ally like Caterina Sforza who stays in her impenetrable fortress of Forli.

In his reunion with Caterina Sforza, Ezio discovers a surprising effort done by Machiavelli and Caterina. "We found out that Girolamo Riario was working for the Templars. He was in the process of completing a map which shows the locations of the remaining unretrieved Codex pages" (p. 113, ch. 22). Caterina together with Machiavelli has eliminated his husband who actually worked for Templar. They fool Girolamo and immediately seize the map before it falls to the Templar's hand.

A bad news comes even before they reach Forli, the town has been attacked by Orsi brothers who have been paid by Rodrigo Borgia to search for the artifact and the map. In a rough situation the artifact is fallen into Checco Orsi, but Ezio will never give up.

"He hoped he would find everything there as he had left it, for his tracing of Checco had taken far longer than he'd hoped or expected. But he had never pretended that his work would be easy, and the Apple was back in Assassin control. The time he had spent had not been in vain" (p. 120, ch. 23).



Ezio maybe can handle the trouble caused by Orsi, but unluckily, the artifact has been stolen once more by a Dominican Monk when Ezio is too exhausted after his battle with Checco.

Severely injured, Ezio has been brought back to Forli by Cristina. There, he well treated and keeps exercising until his condition recovered. Gathering information from Cristina and several people he went to Tuscany, Venice and Florence. He finds Girolamo Savonarola, the monk who stole the artifact and rules Florence, but the folks curse his reign, "Book burnings, arrests, all those endless bloody sermons! And to think what Florence was just two short years ago. A beacon against ignorance! And now here we are again, back mired in the Dark Ages" (p. 128, ch. 26). The insanely fanatic Monk has put the people of Florence in suffer. He enriches himself whereas people have to sacrifice everything in the name of faith and church. Ezio acts immediately on this situation, he uses the people anger to fight back and knock down Savonarola. As he takes back the artifact, Savonarola has been executed and Ezio expresses his vision about freedom to the town's men.

We don't need anyone to tell us what to do. Not Savonarola, not the Pazzi, not even the Medici. We are free to follow our own path... There are those who would take that freedom from us... But we have it within our power to choose... and it is the exercise of that power which makes us human (p. 133, ch. 27).

Ezio with his experiences, knowledge and courage has led the people to rebel. This time he not only uses his muscle but also his powerful mind to raise the revolution against all forms of tyranny. Ezio's assumption about freedom "But we have it within our power to choose... and it is the exercise of that power which makes us

human” clearly described the characteristic of a renaissance man who seek for human right and independency.

After Ezio got the artifact back, he is continuing his mission and collecting the entire Codex all over Italy. When the Codex was complete, the Assassin’s Order discovers the real purpose of Rodrigo why he is so eager to be Alexander Pope VI. Then Ezio goes to Roma and faces his nemesis. He successfully takes another artifact from Rodrigo, finds the room which means by his enemy and meets a Goddess like creature which tells him about unbelievable truth. “No - not gods. We simply came. before. Even when we walked the world, your kind struggled to understand our existence. We were more. advanced in time. Your minds were not yet ready for us” (p. 138, ch. 28). The Goddess appearance in the novel implicitly is similar with the concept that Renaissance man and Woman learn back about the knowledge in Greece and Roman classic era, when they have more sophisticated science and invention even compared with the following era. The statement is also like a scientific explanation for the ancient Gods in the mythology, which actually describes some groups who have been highly educated, advanced civilization and difficult to be rivaled by the others. So Ezio has been chosen to spread that knowledge which concerning in humanity freedom and development.

The concept of Assassins in the history was remain negative and controversial, as found in Enno’s article, *History of the Order of the Assassins* (1969) that Assassin means ‘hashish users’, a threat for Persian in the era of Seljuk Turks and they murder under the influence of drugs. However, the concept



is interpreted wider in the discussion. Ezio, the leader of Assassins and his allies are fighting for freedom and upholding the human rights. They swear for never harm innocent and only eliminate the tyrants and mischief ones. There is a friction in the concept of Assassins from the negative history which recreated by *Assassin's Creed Renaissance's* author. It explains the application of Old Historicism which underlined the possibility about various interpretations about the concept of Assassins whether it is positive or negative based on each individual's background and point of view.

### 3.3 The Efforts of Assassin's Enemies in Maintaining their Domination

In *Assassin's Creed Renaissance* the Templars try to strengthen their power and keep their influence toward people of Italy. Their opportunities are created by eliminating the Assassins' resistance through social, political and other aspects of life. It can be clearly seen from the conversation between Ezio and his mother, Maria.

'Vieri's under pressure, the more so since his father was arrested.'  
She paused thoughtfully. 'Francesco de' Pazzi may be many things,  
but I never would have imagined him capable of joining a plot to  
murder a duke.'

'What will happen to him?'

'There'll be a trial. I imagine your father may be a key witness,  
when our own Duke Lorenzo returns.'(p. 14, ch. 2)

Since the Templars try to topple the Duke of Milan and they recognize that Ezio's father, Giovanni as a big threat they set Auditore family into a political conspiracy and let them to be judged in front of many people as criminal. Those bad conditions are shown by three proofs. First, "They came - the city guards. They've arrested your father and Federico - they even took little Petruccio, they tore him

from your mother's arms!" (p. 18, ch. 3). Second, the betrayal of Uberto Alberti,

"The documents you've given me contain evidence of a conspiracy against your father and against the city. I'll present these papers at the hearing in the morning,

and Giovanni and your brothers will be released. I guarantee it" (p. 21, ch. 3).

Third, the dialogue between Uberto and Giovanni before the execution.

'Giovanni Auditore,' said Alberti in a commanding tone which failed, to Ezio's acute ear, to conceal a note of fear. 'You and your accomplices stand accused of the crime of treason. Have you any evidence to counter this charge?'

Giovanni looked at once surprised and uneasy. 'Yes, you have it all in the documents that were delivered to you last night.'

But Alberti said, 'I know of no such documents, Auditore.'

Giovanni Auditore was speaking. 'It is you who are the traitor, Uberto. You, one of my closest associates and friends, in whom I entrusted my life! And I am a fool. I did not see that you are one of them!' (p. 22, ch. 4).

The Templars did those actions by harnessing the Gonfaloniere, Uberto Alberti.

The sentence "I know of no such documents, Auditore" elevated Uberto's fake witness about the conspiracy which plunged Giovanni. They have successfully eliminated the threat, ruined Auditore into pieces and made the family look like traitor as well as strengthen their influence to people of Florence.

After the death of Uberto Alberti, Templars hunt Ezio down. When Vieri de' Pazzi know that Ezio was under his uncle's protection in Monteriggioni, he took extreme efforts as Orazio said, "Listen, your old friend Vieri de' Pazzi has set himself up at San Gimignano. He's tripling the garrison there and has let it be known that as soon as he's ready, he's coming to raze Monteriggioni to the ground" (p. 38, ch. 6). Feeling frustrated because Ezio always escapes from the Templars makes Vieri impatient. He then decides to attack Ezio and his uncle



directly from San Gimignano. As identified by Orazio, “he’s coming to raze Monteriggioni to the ground”, it means that he is ready to take a big risk as the part of Templars’ plan to control the areas and cities in Italy one by one. Furthermore, there is a meeting in San Gimignano between the members of Templar to solidify their plan.

‘Then it’s settled,’ the Spaniard was saying. ‘Vieri, you will remain here and re-establish our position as soon as possible. Francesco will organize our forces in Florence for the moment when the right time comes to strike, and you, Jacopo, must be prepared to calm the populace once we have seized control. Do not hurry things: the better planned our action is, the greater the likelihood of success.’ (p. 41, ch. 7)

The role and involvement of Pazzi clan for Templars are stated clearly. They are well prepared and their tasks have been divided neatly by their leader; “the better planned our action is, the greater the likelihood of success”. They will move as soon as they are ready to make their great aim become true.

Stefano da Bagnone, Antonio Maffei, Bernardo Baroncelli, Pazzi and Rodrigo Borgia arranged a secret meeting under Santa Maria Novella that leads Ezio to their plan. The dialogue between Ezio and La Volpe described the plan, “To murder Lorenzo and Giuliano de’ Medici in the cathedral at High Mass tomorrow morning?...It is sacrilege! And it is worse than that - if Florence should fall to the Pazzi, then God help us all” (p. 52, ch. 8). Templars try to eliminate their most powerful political enemies, as their position is cornered more and more. They must take a big risk to kill Duke Lorenzo and Giuliano, but they have no choice to keep their domination in Florence.

Threatened by Lorenzo authority, the Templars take back their position in San Gimignano and guard the town tightly:

Now Maffei's gone mad. He's set himself up at the top of the cathedral tower, surrounded himself with Pazzi archers, and spends each day spouting scripture and arrows in equal measure. God knows what his plan is - to convert the citizens to his cause with his sermons, or kill them off with his arrows. The ordinary people of San Gimignano hate him, but as long as he continues his reign of terror, the city is powerless against him (p. 61, ch.10).

Using religion matter and violence Antonio Maffei is trying to persuade people of San Gimignano to repent but implicitly to be subject or not to resist against him.

Templars' next effort can be seen from their disguised meeting in the Temple of Mithras, "Do you think Stefano da Bagnone all but told you the exact time and place of this meeting without my knowledge and approval? Of course, we had to make it seem difficult, or you might have sensed a trap" (p. 65, ch. 10). Since Ezio has eliminated the Templars one by one brutally, he becomes stronger and more dangerous for his enemy. So, the Templars use many ways to get rid of him.

Rodrigo's statement "Of course, we had to make it seem difficult, or you might have sensed a trap" figures out one of their strategy by deliberately manipulate their meeting to lure Ezio and kill him. After Ezio successfully escapes from Templars' trap in the Temple of Mithras, Rodrigo Borgia takes another action to kill Ezio when he is in his long trip to Venezia together with Leonardo da Vinci,

"Ezio wheeled his horse, to see half a dozen cavalry approaching. The banner they bore was a red cross on a yellow shield. 'Borgia!' he muttered, drawing his sword as a crossbow bolt hammered into the side of the wagon" (p. 70, ch. 11). Unluckily the six cavalries cannot even leave a scar on Ezio, and none of them will return to



their master. Rodrigo has taken a good attempt for sending the cavalries while Ezio is not in a good situation for a fight, but they only delay Ezio's trip for a moment instead of killing him.

Since the Pazzi have been murdered, the Templars' domination in Florence automatically being frail. They try to gain another power from Barbarigo family in Venice, "Emilio is trying to get a monopoly on trade within the city. He's a powerful man, and he has several councilors in his pocket. It's getting to the stage when any businessman who defies him and tries to maintain his independence is simply silenced" (p. 76, ch. 13). Emilio Barbarigo is in charge to arrange a powerful scheme to control the trading and market in Venice. Using his authority, he tries to oppress the business person and everyone who confronted his rule.

The meeting between Emilio Barbarigo, his secretary and Carlo Grimaldi, one of Doge Mocenigo's entourage in Palazzo Seta is lasting without hospitality. Grimaldi blames Emilio for his incompetence and reminds him about the next gathering.

"The Assassin? Here? You numbskull, Emilio! If the Master knew how stupid you are, you'd be dead meat. You know the damage he's already done to our cause in Florence and San Gimignano... Save your breath! I must go now. Remember! The meeting is set ten days from now at San Stefano, outside Fiorella's" (p. 81-82, ch. 15).

Grimaldi tried to highlight his sentence "You know the damage he's already done to our cause in Florence and San Gimignano" to Emilio about how dangerous Ezio is. He wishes that Emilio can make preparation for the next Templar's meeting and avoids the worse thing which happened to their comrades.

The Templars gathering in the Campo San Stefano have serious agenda about their greater plan for the Doge of Venice, “Marco Barbarigo will be the next Doge and he will be elected next week following the death of Giovanni Moncenigo...Good. Poison him. At the first opportunity” (p. 85, ch. 16). They realize that they have been running out of time to make Doge Moncenigo as their ally and Carlo Grimaldi will assure Moncenigo’s death, since he is the closest one to the Duke. If The Templars make Marco as the new Duke, they can control the whole part of Venice freer.

Several weeks after Ezio infiltrated Palazzo Ducale, the condition in Venice had changed.

In the mean time, the new Doge, Marco Barbarigo, was duly elected and took office. He swore a solemn public oath to track down the young assassin who had avoided capture and arrest by the skin of his teeth, and who had murdered that noble servant of the state, Carlo Grimaldi, and probably the old Doge too. Barbarigo and Ducal guards were to be seen at every street corner and they also patrolled the canals day and night(p. 91, ch. 18).

The Templars plan to get rid of Mocenigo is succeed even though they have to lose Carlo Grimaldi as the consequent. The Templars’ domination in Venice remains strong with Marco Barbarigo elected as the new Doge. As he defends the position by attracting the public sympathy he also maintains his awareness against the Assassins.

In the carnival games before the private party held by the Marco Barbarigo, his cousin Silvio Barbarigo is planning to guarantee the new Doge’s safety.

I saw Silvio bribe the Master of Ceremonies...And no doubt he lined the judges' pockets too...It's easy to see why Silvio was so determined to get their man to win the Golden Mask, Teodora went on. They're still on the alert and they don't want to take any chances



with Doge Marco... They won't rest until you are dead (p. 96, ch. 19).

Since Marco Barbarigo gains his position as the new Doge unfairly, he is haunted by lack of people trust and support toward him. His cousin, Silvio tries to bribe the game's committee. As a result, his man can guard Marco who was in danger when he leaves his Palazzo and attends the private party because he becomes the top priority of the Assassins.

After the dead of Marco Barbarigo, his brother Agostino who has no intention with Templar's plan has been elected as the new Doge. Silvio Barbarigo then takes a sudden move. "Our ghastly cousin Silvio has occupied the Arsenal - the military quarter of town - and garrisoned it with two hundred mercenaries!" (p. 98, ch. 19). Agostino will ruin the Templars' plan if Silvio does not take the action as soon as he can. Silvio wants to intimidate him by controlling the city's Arsenal, so the new Doge will never intrude Silvio's business with the Templars.

Silvio and his bodyguard, Dante, cannot escape from the second attack in the Arsenal, but Ezio finds out that something bigger has been planned by the Templars, "What if that's why they sent the galley to Cyprus? To find this 'Piece of Eden'! And bring it back to Venice!" (p. 108, ch. 21). The Templars use Silvio Barbarigo and his mercenaries to slow down the Assassins' movement, while they are preparing another activity in the Arsenal to retrieve the artifact from Cyprus unnoticed.

Rodrigo Borgia hires the Orsi Brothers to find the artifact and Codex map in Forlì after being taken by the Assassins. In the beginning, they penetrate the city

with hundred mercenaries then they use a sudden attack while the Forli's troops are unaware. Misadventures are befalling the Assassins.

After we'd driven them out, we relaxed - only momentarily, to regroup and see to our wounded. It was then that Checco counter-attacked. They must have planned the whole thing! He stormed the city... Ezio, now I must ask you to show courage: for Checco has taken the Apple! (p. 118, ch. 22).

It seems that Rodrigo Borgia was right for choosing them. They have formed their tactic carefully, strike in the right moment efficiently and the most important they can break the Forli's defend as well get the artifact. Rodrigo Borgia has a serious intention for becoming the Alexander Pope VI, because he has a strong ambition.

But the power he seeks is even greater than that which the Papacy will give him. If he controls the Vatican, he is that much closer to gaining access to the Vault; and he is still on the trail of the Apple, the 'Piece of Eden' he needs to give him - the power of God Himself! (p. 125, ch. 25).

The statement "he needs to give him - the power of God Himself!" explained the real reason why Rodrigo Borgia is so eager to be Alexander Pope. Aside of takes control the Papacy, he really wants to see the God he believes lived in the Vatican's vault and inheriting its power. That makes him an ambitious and crazy Templar who has caused many deaths and chaos for his own desire.

Related with the concept of Old Historicism, the stereotyping of Templars in *Assassin's Creed Renaissance* is really close to the history. The negative facts about Templars which abandoned their holy duty, involved in several political purposes, and lived ambitiously are also supported by the evidences and research analysis. It means that the history can be interpreted similarly by the work and its contemporary readers.



### 3.4 The Conflicts between Assassins and Its Enemies

The novel describes the beginning conflict between Auditore and Pazzi which grown from each member of the family. It includes physical, social and political rivalry between them. Before the mass brawl between Vieri de Pazzi's minions and Ezio's men, they have been involved in a personal rivalry for attracting Cristina, a beautiful girl from a successful merchant family, Calfucci. As Ezio wondered, "Vieri? Our paths have crossed now and then. But our families have no reason to like one another" (p. 7, ch. 1). This shows that Ezio has known Vieri really well, because his family and Vieri's have been in conflict for many things and purposes. The conflict between Auditore and Pazzi highlighted deeper in the story as they are in the different faction, the dialogue between Ezio and Mario explains;

'Their intention is nothing less than world domination. And only one organization is devoted to thwarting them. The Order of the Assassins, to which your father - and I - have the honour to belong.' Ezio needed a moment to take this in. 'And was Alberti one of the Templars?'

Mario nodded solemnly. 'Yes. As are all the others on your father's list.'

'And - Vieri?'

'He is one as well, and his father Francesco, and all the Pazzi clan.' (p. 37, ch. 6)

It clearly assures that the Assassins intended to stop Templar's ambition in conquering the world, by this chance Ezio knows how dangerous Pazzi and other members of Templar he has to face.

The conflict not only involved the Assassins and Templar directly but also their powerful allies. When Duke Lorenzo spoke to Uberto Alberti in Verrocchio's vernissage;

But at least now we have had a chance to see how far your reach really extends - which is to say, nowhere at all, in any practical terms. That has proved a valuable lesson for my allies and me.' 'Yes. Your allies the Pazzi. That's what this is really all about, isn't it?' (p. 30, ch. 5)

Duke Lorenzo feels displeasing with the execution of Giovanni Auditore and his two sons. He accuses Uberto Alberti has overstepped his bounds as a Gonfaloniere and set the conspiracy against Auditore only for his allies, Pazzi's advantages. If Auditore falls, Pazzi's influence will be stronger in Florence and the Duke realizes that condition even though he has not enough authority to counter the Gonfaloniere by using the law. How far this conflict involves powerful allies like Lorenzo Medici and Uberto Alberti as Ezio wondered, "He had not thought that his father had so many enemies, as well as friends, in the city, but realized that they had only dared move against him when his principal ally, Lorenzo, had been absent" (p. 30, ch. 5). In rougher condition of the conflict, Ezio witnesses upon reality that his family had so many enemies aside of allies in the town and their influences are as dangerous as Pazzi or Templars.

The social conflict elevated Assassins and Templar rivalry as an effort from one side to eliminate another side and gaining the rival's power. Their social interaction represented two factions which have different status and condition that influence the society around them. The winning side will be stronger, dominant and has big chance to take over the authority.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

Revolution cannot be separated from the role of particular people or groups who stand and struggle for their purpose to bring a better condition. Their efforts to reach the aim are colored by lost, sacrifice and suffer that is considered as a remarkable thing in a history.

*Assassin's Creed Renaissance* does not randomly combines the factual events and characters with the fictional ones, but it mixes the two of them precisely to create the authentic re-illustration about every detail in Renaissance era. The novel describes the importance of Ezio and his allies' role. The Assassins struggle to gain justice and freedom for people of Italy. In the other side, the Templars want to spread their religious influence, take over the city-states in Italy and even dominate the world. There are several conflicts between Assassins and Templar in reaching their own goal which caused many death, suffering and chaos. Aside of its negative effects, the crash between them, the oppression that is created by the Templars and the Assassins struggle has reminded people to open their mind about freedom and their rights as a human being. Renaissance indicates of a new and brighter era of Italy and the people regain their passion to learn about science, art and technology.

It can be learnt from the history and characters in *Assassin's Creed Renaissance* that a person cannot live individually and needs another person to

make social interaction and fulfill their desire. A great person is nothing without his or her family and colleagues, because they make a person stronger. The Assassins also give a very valuable lesson for us to hold our creed firmly, their actions explain that anything has an ethic, even their way to kill their enemies. They never leave people to live in suffer and let the enemies to die peacefully.

In conclusion, the authenticity of history in *Assassin's Creed Renaissance* is proven by the finding of many similarities between the fact in historical record and fictional evidences. The Templars almost finished their mission, but the Assassins' efforts successfully stopped the Templars' domination before they can reach their goal to conquer the world. As the consequences of the Assassins and the Templars' rivalry, they eliminate each other to gain greater power. The oppression, evolved human thought and desire for freedom are the main factors which triggered the revolution.

#### 4.2 Suggestion

A study of literary work in concerning with Italian Revolution is still quite difficult to find and there is no previous study about *Assassin's Creed Renaissance*. This novel is a complex literary work which depicts many aspects of Italian Revolution and attaches some fictional sides about the history. Perhaps the study about this novel will be the pioneer in elevating *Assassin's Creed* franchise as a historical fiction that can help the following study to analyze another novel or even the newest one, *Assassin's Creed Forsaken*, which is inspired by American Revolution using historical perspective.



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**APPENDIX 1****BERITA ACARA BIMBINGAN SKRIPSI**

1. Nama : Redy Luhur BudiAsta
2. NIM : 0911110243
3. Program studi : Bahasa dan Sastra
4. Jurusan : Sastra Inggris
5. Judul Skripsi : The Role of Ezio's Struggle in Italian Revolution Era in Oliver Bowden's Assassin's Creed Renaissance
6. Tanggal Mengajukan : 7 April 2013
7. Tanggal Selesai Revisi : 5 September 2013
8. Nama Pembimbing : I. Dr. Sri Herminingrum, M. Hum  
II. Fredy Nugroho S, S.S., M.Hum
9. Keterangan Konsultasi

NO	TANGGAL	MATERI	PEMBIMBING	PARAF
1	14-02-2013	Bab I dan II	Sri Herminingrum	
2	27-03-2013	Bab I dan II	Sri Herminingrum	
3	01-04-2013	Bab I dan II	Fredy Nugroho S.	
4	12-07-2013	Bab III dan IV	Sri Herminingrum	
5	22-07-2013	Bab III dan IV	Sri Herminingrum	
6	23-07-2013	Bab III dan IV	Fredy Nugroho S.	
7	26-07-2013	Preface	Sri Herminingrum	
8	12-08-2013	Revisi Seminar Hasil	Sri Herminingrum	
9	14-08-2013	Revisi Seminar Hasil	Fredy Nugroho S.	
10	16-08-2013	Revisi akhir	Sri Herminingrum	

10. Telah dievaluasi dan diuji dengan nilai :

Dosen Pembimbing I

Malang, 9 September 2013  
Dosen Pembimbing II

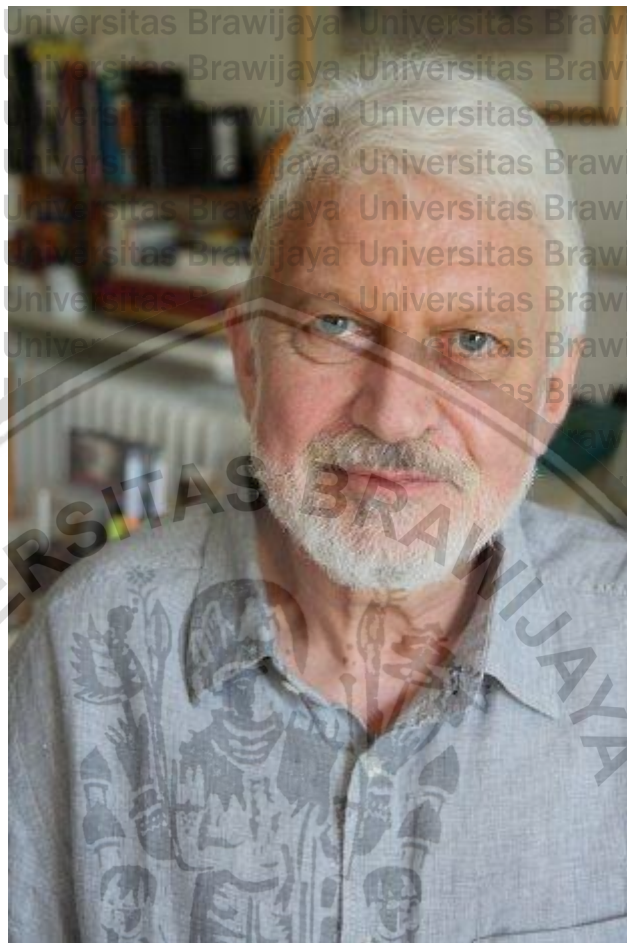
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Mengetahui,  
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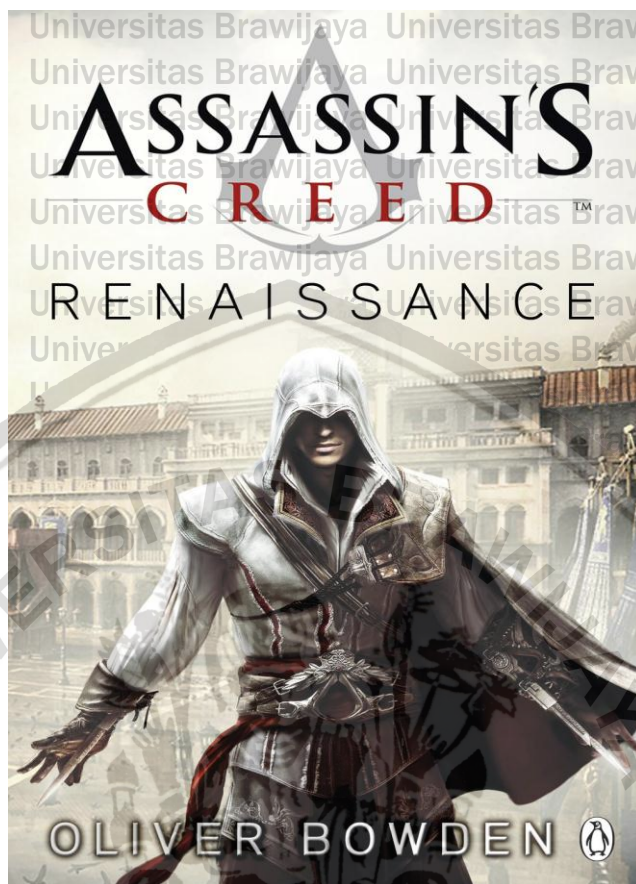
## APPENDIX II THE PICTURE OF OLIVER BOWDEN



**Anton Gill**  
famous under his pseudonym **Oliver**  
**Bowden**



**APPENDIX III**  
**ASSASSIN'S CREED RENAISSANCE COVER**



*Assassin's Creed Renaissance,*

first published on 2009

#### APPENDIX IV ITALIAN AND LATIN TERMINOLOGY

Creed: Belief, Faith

Renovatio: Renewal, Rejuvenation

Gonfaloniere: Head of a judgment council

Palazzo: Mansion, Palace

Amministratore: Manager, Administrator

